

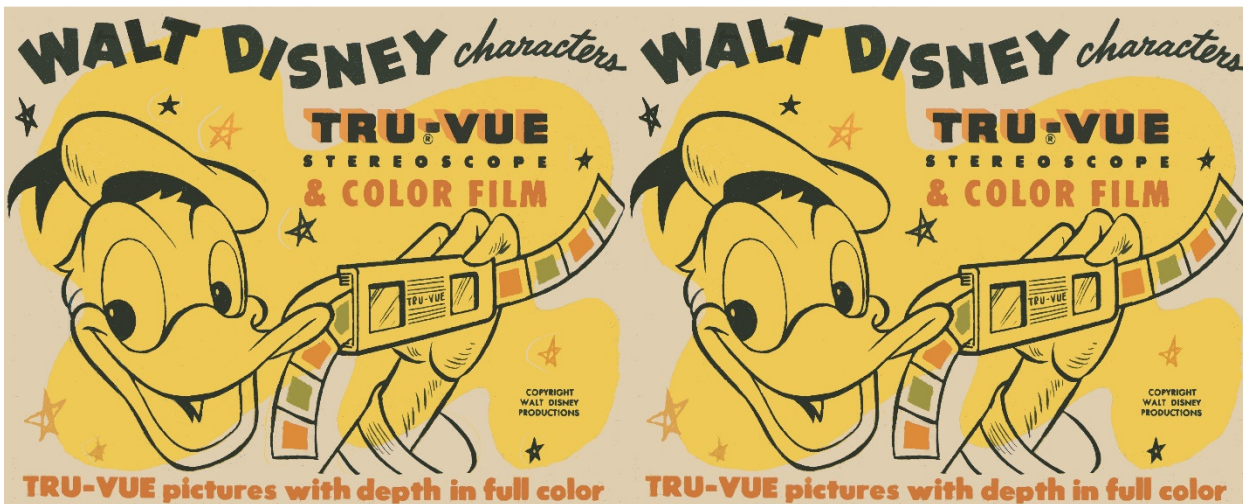
# Nelson Williams Tru-Vue Artist

By J. Clement

Nelson Williams created cartoon children's stories for Tru-Vue films. Typically his films would have 10 stereo pairs.

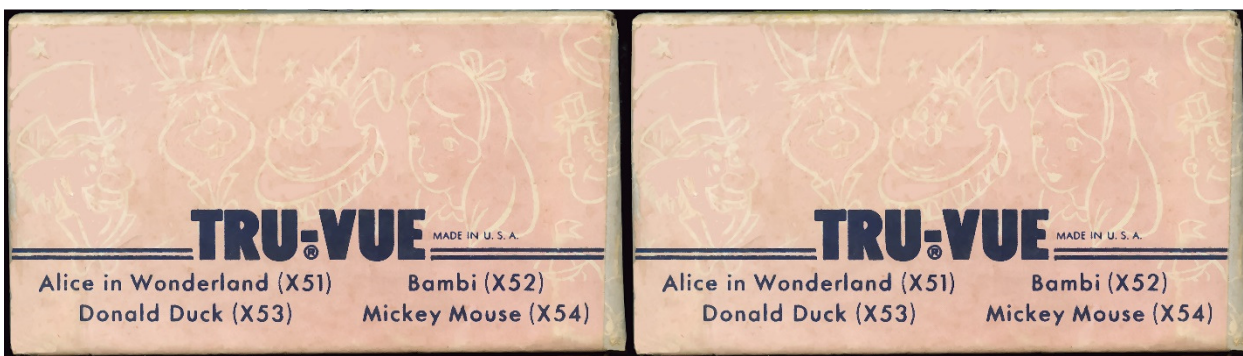
As far as I can tell there is no firm documentation about this Tru-Vue artist. One possibility is artist John Nelson Williams born 1912 living in New York/Brazil. He is likely the inventor of a stereoscopic viewer in 1953 by someone of the same name. He is credited on a number of Tru-Vue children's stories. He illustrated children's stories in 1950 in black and white. In 1951 some of his stories came out in color before Tru-Vue was purchased by View-Master. The color views may have been just re-photographed from the original drawings, or possibly his original drawings were in black and white but then colorized. The color film used by Tru-Vue and later by View-Master for the film strips was not completely stable so it faded and acquitted some magenta tint. The color was restored using the restoration filter of the Epson 500 scanner.

The 3D free hand pictures are well done, but the vertical alignment is often slightly off for various details. The 3D drawings for View-Master by Lew Turner used a precise 3D drawing machine which achieved excellent alignment. The later drawings by Pete Dorsett also had very good alignment because he used a medical 3D viewer to guide his free hand work. Pete's drawings also often had much more detail than the other earlier artists.



1951 Tru-Vue - Walt Disney Characters

This box was marketed by View-Master under the Tru-Vue name. It contained 4 Walt Disney films and a viewer. The films were: Alice in Wonderland, Bambi, Donald Duck, and Mickey Mouse



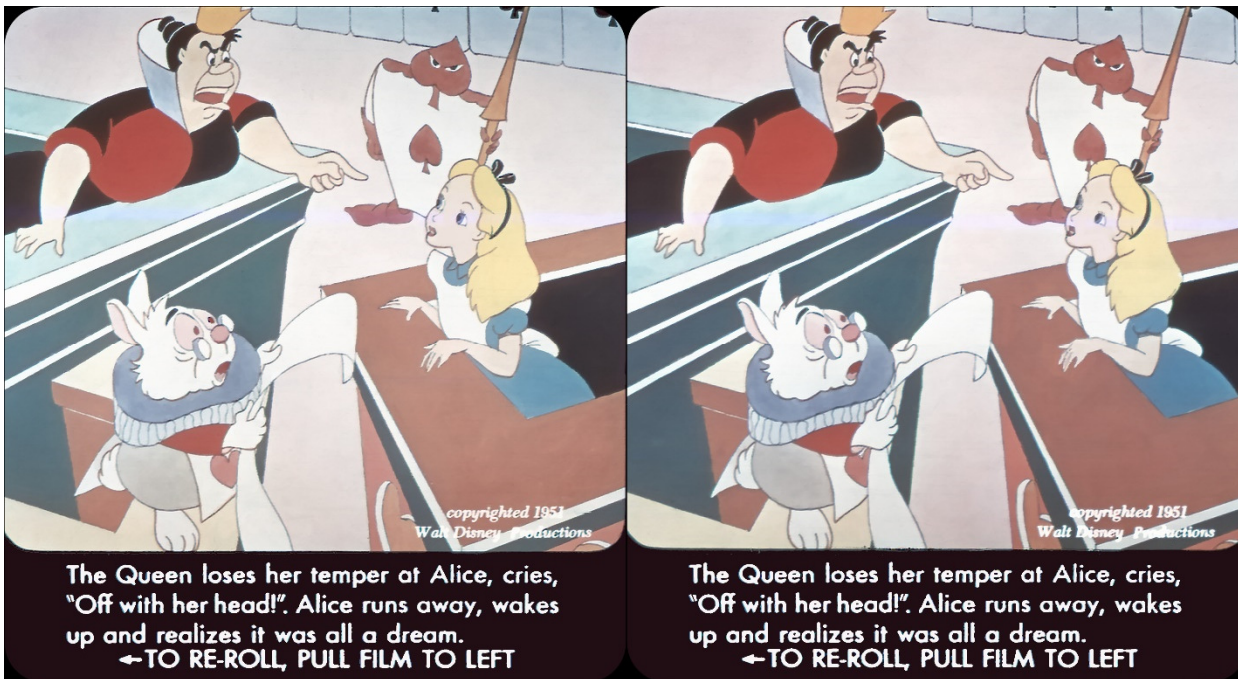


Scene 1 - The first picture contained the title and credits.

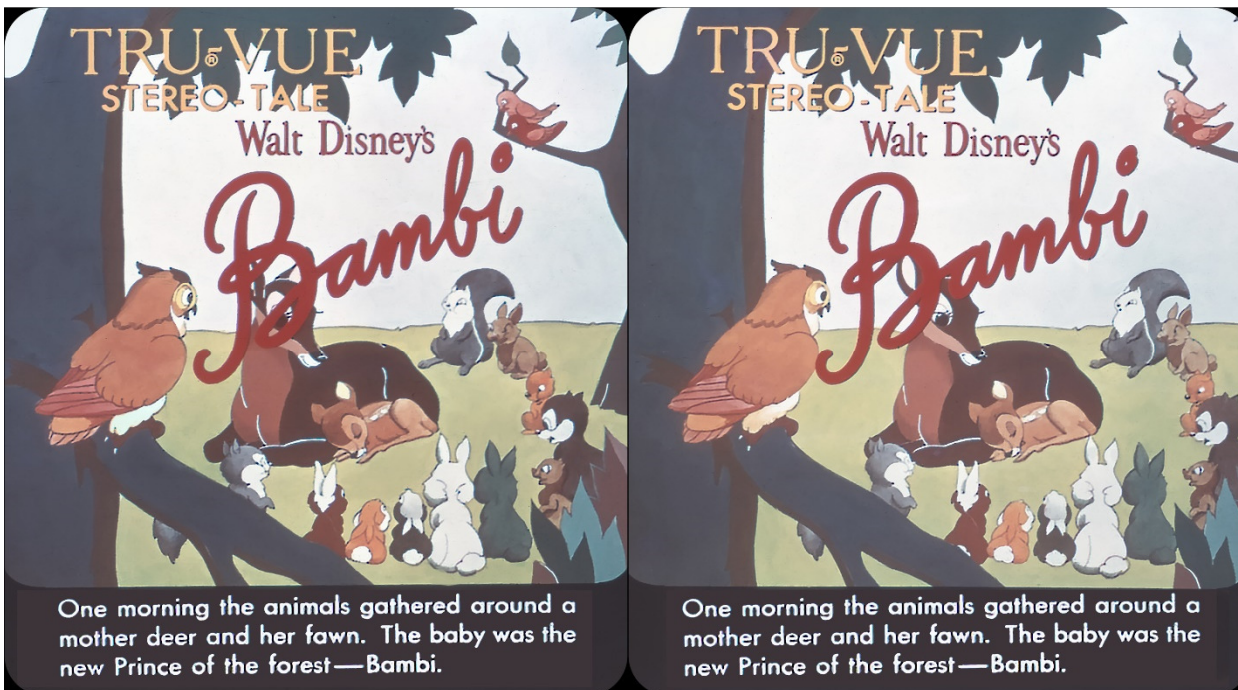


Scene 7



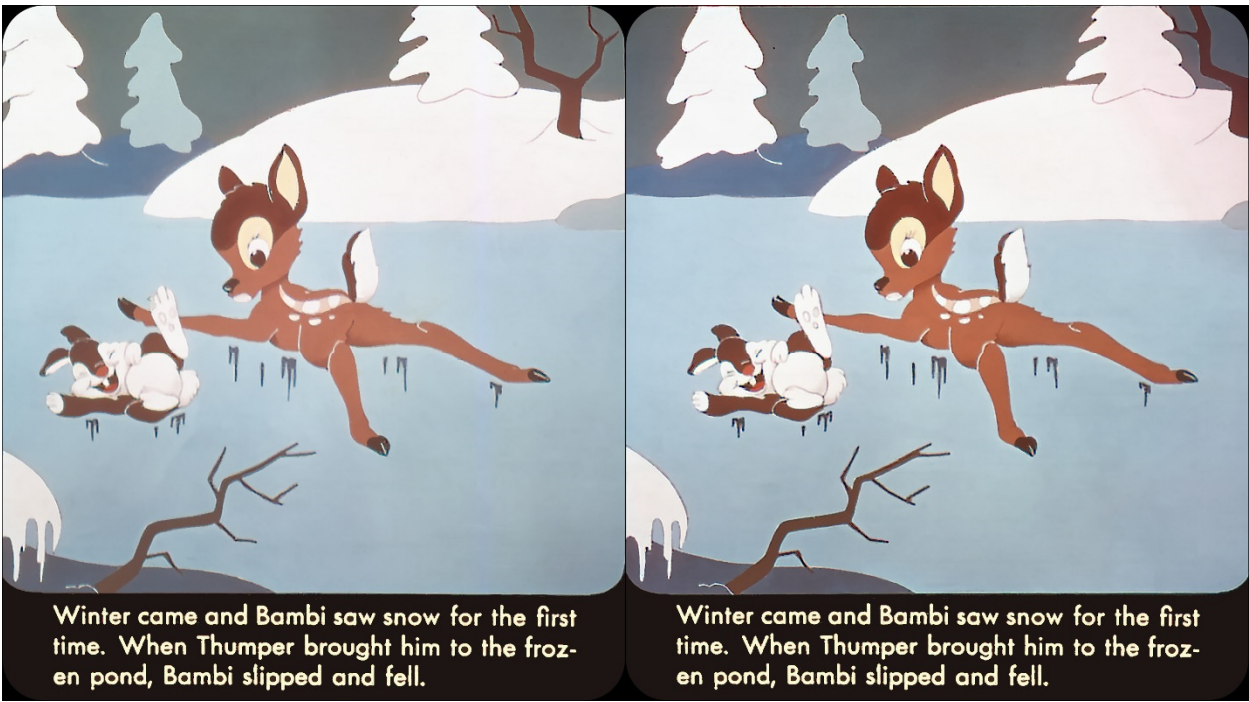


Scene 10 The last scene contained the copyright as well as the instructions to re-roll the film.



Scene 1

Bambi was uncredited, but it looks like the work of Nelson Williams. In either case, the drawings are so similar to the movie that one side may have been directly from a movie frame.



Scene 6

The Bambi film had mostly the same scenes as the later View-Master diorama reels. The Tru-View film had the fire scene which was omitted from the View-Master packet. The View-Master version had 6 darling pictures of the frozen pond scene.



Scene 9





Scen 10



Scene 1



Grasping the limb of a tree, he clung there and considered himself safe until he discovered a big bear occupying the same perch.



Grasping the limb of a tree, he clung there and considered himself safe until he discovered a big bear occupying the same perch.

#### Scene 6

This picture has some obvious depth disparity with the bear floating in front of the branch



The old moose emerging from the far side of the tent had added Huey, Dewey and Louie to his back and so ended the camping trip.

←TO RE-ROLL, PULL FILM TO LEFT



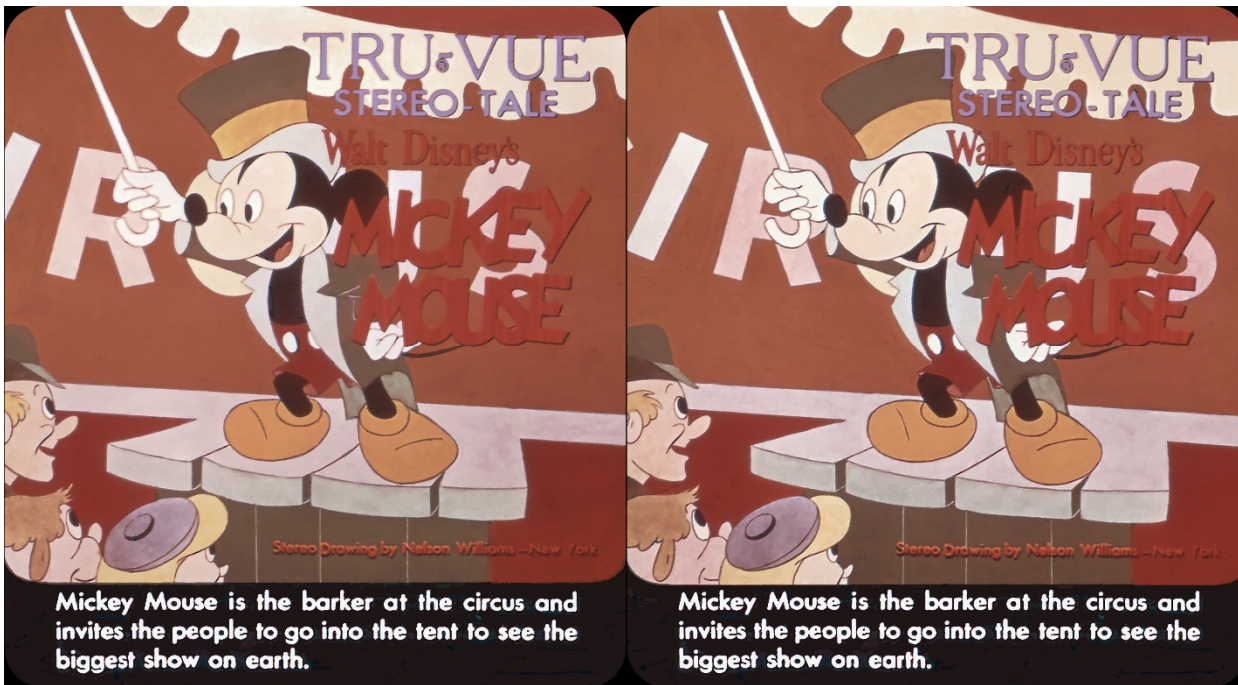
The old moose emerging from the far side of the tent had added Huey, Dewey and Louie to his back and so ended the camping trip.

←TO RE-ROLL, PULL FILM TO LEFT

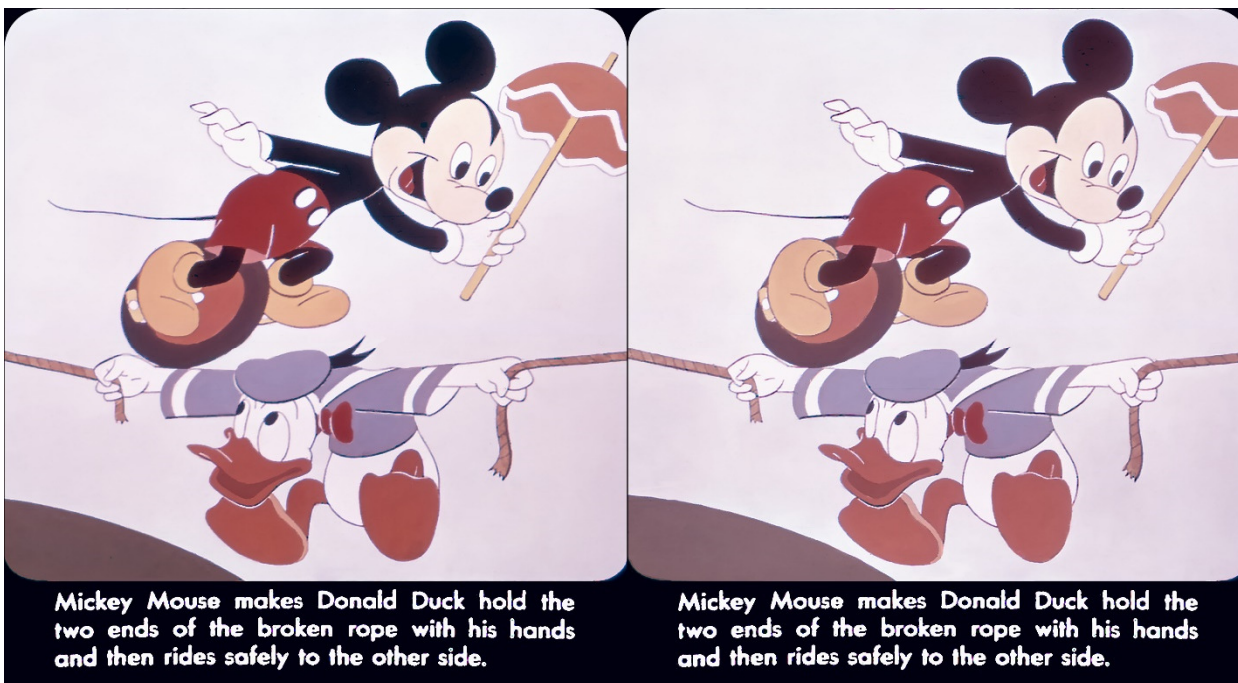
#### Scen 10

The lack of detail in the field and the moose body make the moose float, and the duck feet disconnect from the surface of the moose. While nicely drawn, they seem very primitive compared to the View-Master Godzilla or Charlotte's Web reels. I doubt that the children who viewed these pictures noticed the depth disparity as they were wowed by seeing their favorite characters in 3D.



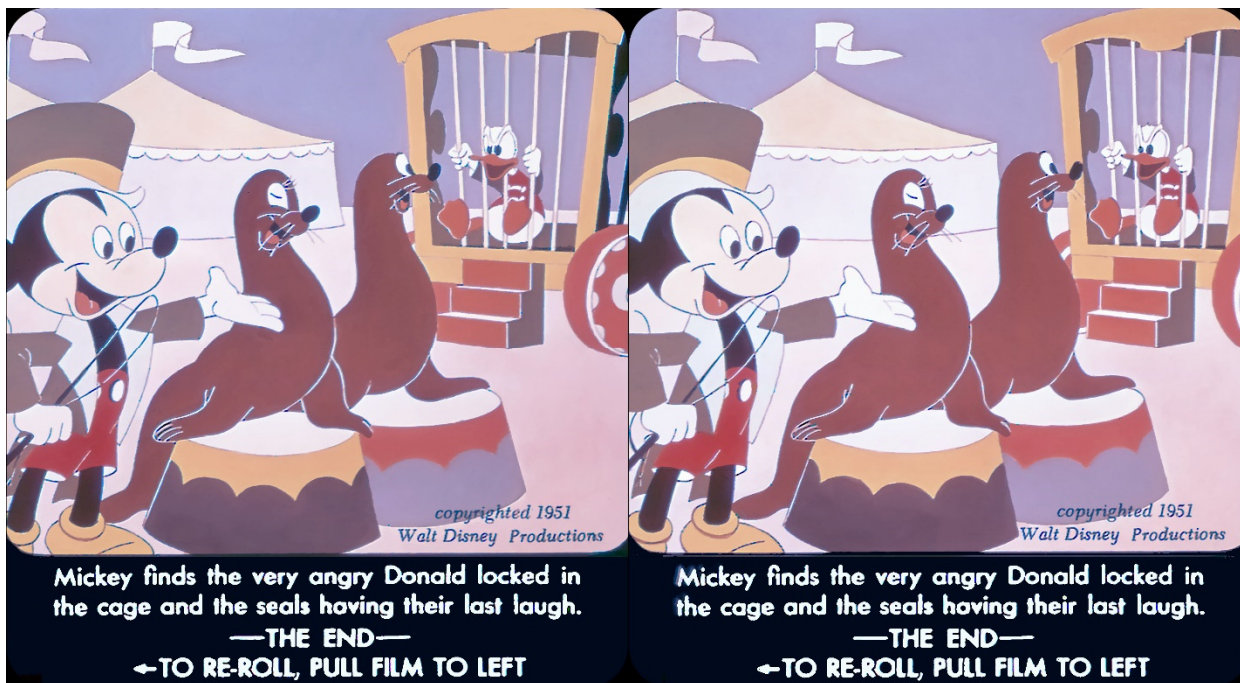


Scene 1

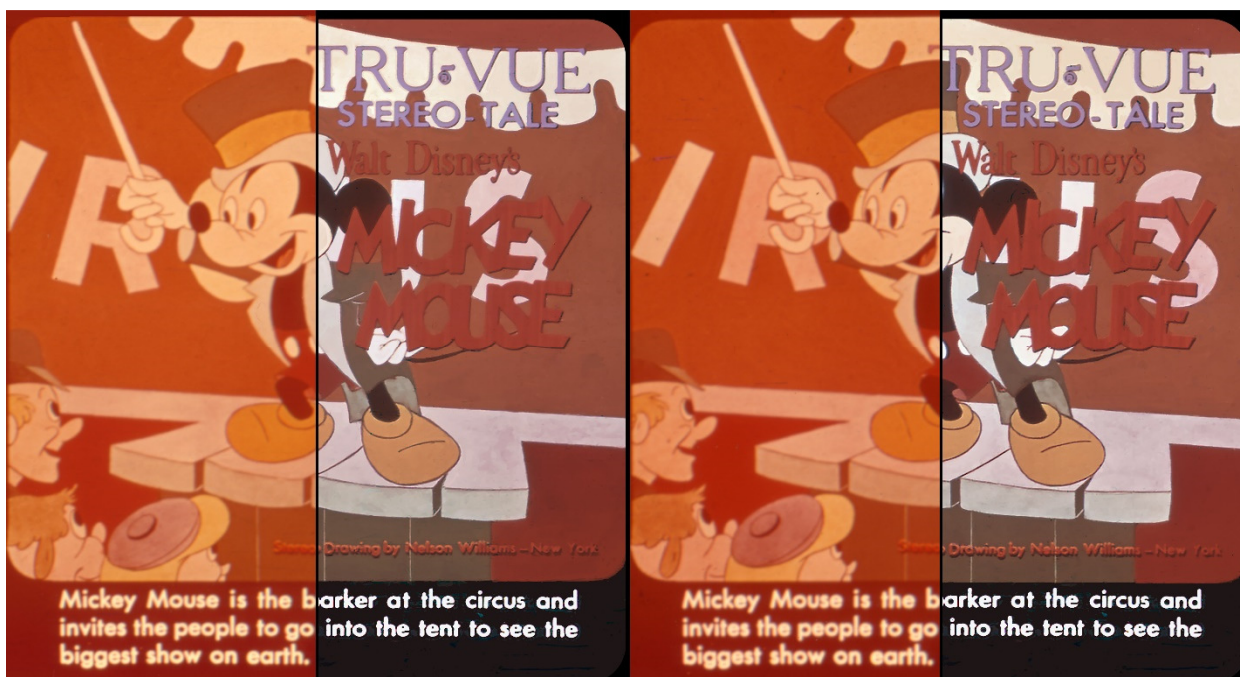


Scene 4

This film was difficult to adjust. The color was often either off for Mickey, or for Donald.



Scene 10



This is a comparison of the original and restored pictures. The original on the left of each view has a magenta cast, but some color was clearly evident. It was possible to use automatic color restoration because all 3 pigments were still in the film. The 7 picture Tru-Vue cards of the early 1950s, after Sawyer's acquired the company, show more fading.



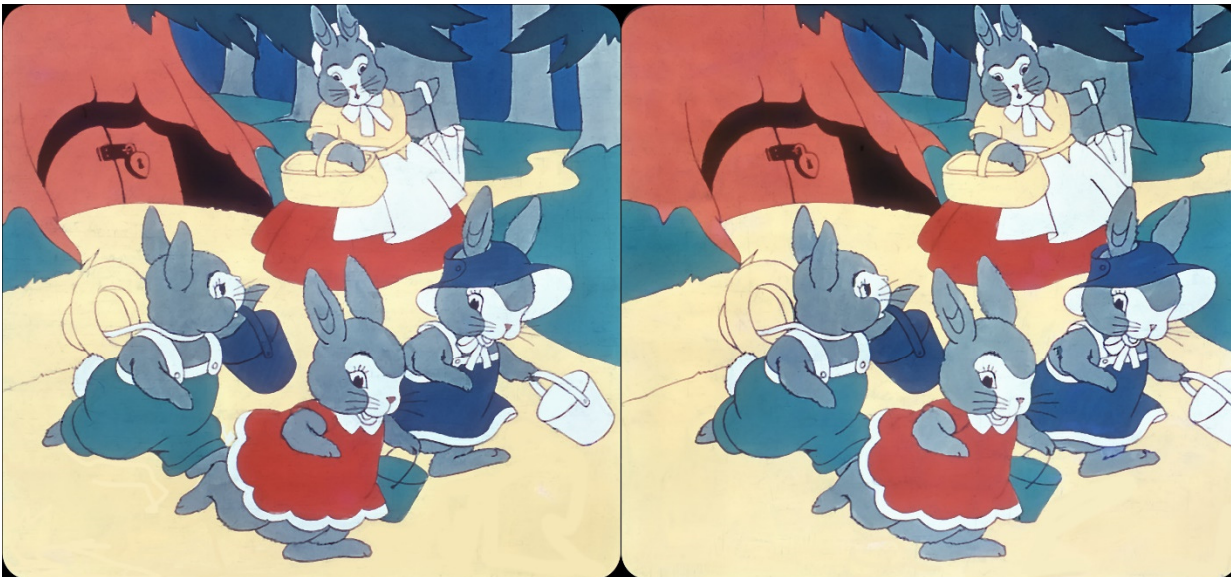


Scene 1 This frame has a simple 3D title with a flat background and text floating over it.



Unrestored scene 2

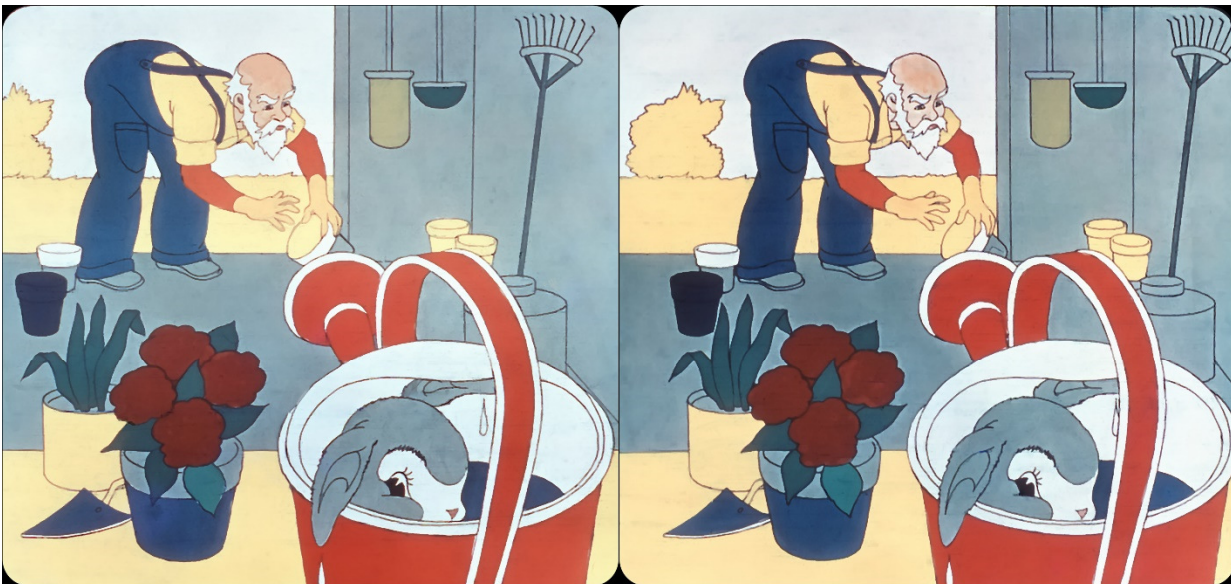




Said Mamma Rabbit one morning, "Go into the fields and play but stay out of Mr. McGregor's garden."

Said Mamma Rabbit one morning, "Go into the fields and play but stay out of Mr. McGregor's garden."

Restored scene 2.



But he broke away, raced into the tool shed and jumped into a watering can.

But he broke away, raced into the tool shed and jumped into a watering can.

Scene 6





Mother put him to bed for running away  
while Flopsy, Mopsy and Cottontail had  
nice ripe berries for supper.

—THE END—

← TO RE-ROLL, PULL FILM TO LEFT



Mother put him to bed for running away  
while Flopsy, Mopsy and Cottontail had  
nice ripe berries for supper.

—THE END—

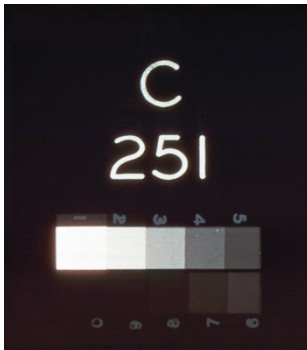
← TO RE-ROLL, PULL FILM TO LEFT

Scene 10

Tru-View originated a format for 3D 35mm films in 1932 which was later used by David White Corporation for the Stereo Realist camera. The final prints had each frame occupying 4 ½ 35mm sprockets, while the Realist format had 5 sprockets/frame. The film was inserted in the left and it was advanced by a lever on the bottom of the viewer. The round sprockets on the bottom of the film were spaced every other picture. The picture below shows the ordering of the images.



Each film had a tab telling the user how to insert the film, followed by the right half of the first 3D picture. Then the next frame which would not be viewed identified the film. The film was advanced skipping over one frame. The left and right pictures were cleverly interleaved as a result. The next to last frame was unused for viewing so it had a quality control image.



This quality control image has 10 rectangular patches with varying intensity. Early films just had an identification frame without the quality control patches.

The unretouched color film shown still has decent, but somewhat faded color. The color loss is not uniform so there are uneven color blotches. The currently available Tru-View color films as of 2017 are on the edge of losing color beyond the ability to achieve excellent restoration. As a result they should all be digitized at high resolution.

The restoration involved scanning on an Epson 500 with color restoration enabled. Some films benefited from a slight rotation in hue, and an increase in saturation. Focus Magic was used to sharpen the scans and to remove some spots and scratches. Freeware Boundary Noise Reduction was also used to remove spots and random noise. Finally extensive editing in Paint Shop Pro removed the remaining noise and faded spots. The text was usually restored for one left or right frame and cloned to the other one.



## Partial List of Nelson Williams drawings

### Black and White 1950

C204 Cinderella – Part One

C205 Cinderella – Part Two

C236 Tale of Peter Rabbit

B51 Alice in Wonderland

B52 Bambi

B52 Donald Duck

B54 Mickey Mouse

### Color films 1951

X51 Alice in Wonderland

X52 Bambi

X52 Donald Duck

X54 Mickey Mouse

C181 Tale of Peter Rabbit